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The Lands of the Riddermark™

Leagues of unbroken plains form the heartlands of Rohan. Here the Horse–lords breed the stallions and mares that are famed throughout Middle–earth. Greatest of all horses are the Mearas, the Lord of the Mark's own breed.

The White Mountains stretch all the way from the Gap of Rohan to Minas Tirith and form Rohan's southern border. Nestled within the foothills are the fortress of Helm's Deep and the city of Edoras, where King Théoden holds court. To the east sit Isengard and the Tower of Orthanc. The tower was given to Saruman to guard the Gap of Rohan against attacks from Dunland. The northern border is the imposing and mysterious Fangorn Forest, while in the west the great River Anduin flows. The heartlands of Rohan are the East and West Emnets, which are split by the Entwash river that flows out of Fangorn Forest. This is where the people of Rohan live and rear their horses. All these lands are now threatened by the growing power of Saruman and his Fighting Uruk-hai.

Now that we have covered all the basic rules, Playing the Game looks at how to improve your chances of winning with an examination of tactics. We present a stand-alone Battle Game that sees Gandalf and Saruman face each other in a Wizards' Duel. Also in this Pack, Painting Workshop explains how to paint your Rohan Horses, in readiness for their riders, which you will receive in Pack 14. Finally, Modelling Workshop looks at adding detail to your existing terrain.

> *'If we don't defend our country, Saruman will take it by force.'*
>
> ÉOMER™

◂▸ PEOPLE OF ROHAN

The Rohirrim are a noble and proud race. They are skilled riders, who fight best on horseback.

Battlefield Tactics

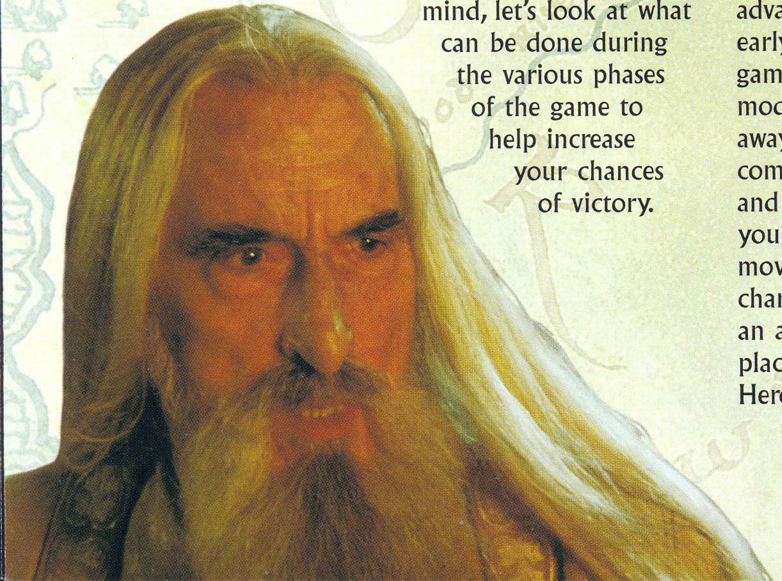
In war, great leaders pit their skill against each other in a vicious battle of wits. With strike and counter–strike, each side seeks to gain advantage over their opponent. This is where a cunning commander can use superior tactics to defeat brute force.

In this Pack we take a look at some of the tactics you can use on the battlefield to become a more challenging opponent to defeat. In your Battle Games so far, we have given you all the basic rules you need to play, but knowing the rules is only the beginning. There are many things to be aware of during a turn, and each phase of the game presents its own interesting tactical considerations.

◄ PREPARED FOR WAR
Great leaders of men make all the preparations they can before the fight starts, and then lead from the front.

Know Your Enemy

It's a good idea to familiarise yourself with your own forces as well as the enemy's, both their strengths and weaknesses. With this and an understanding of the rules you can plan how to take advantage of your enemy's weaknesses, maximising your strengths, while minimising any advantage your enemy can gain from your own forces' weaknesses. With this in mind, let's look at what can be done during the various phases of the game to help increase your chances of victory.



1 Priority Phase

Unfortunately, there is nothing you can do to affect the outcome of this phase – it's simply a random roll-off. Even if you lose, you can still try to turn the situation to your advantage. In the early turns of the game, when the models are too far away for close combat, it is actually better to lose the roll and go second. This will allow you to see what your opponent is doing and react to his moves. Only later on, when the models are in charge range, does going first become more of an advantage, allowing you to pin enemies in place before they can move, and even stopping Heroes from using their special powers.

▲ TACTICAL ADVANTAGE
At this stage of the game it is better for the Orcs to lose the Priority roll so that they can see what the enemy's moves will be and react to them.

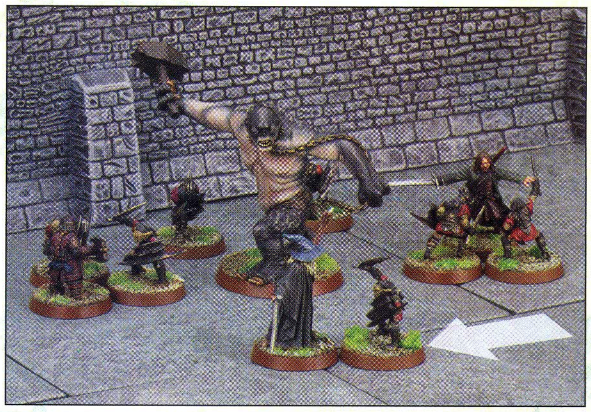
② Move Phase

This is the phase where you can show all your tactical acumen. It makes a great deal of difference whether or not you have priority in this phase, so let us examine the two cases separately.

With Priority

If you are charging, try to surround each enemy with at least three models in order to trap them. Remember, if you charge a model and engage it in combat, it won't be able to move, cast spells or shoot, so it is often well worth getting stuck in.

If you want to avoid combat, either because you are clearly outmatched or because you want to shoot and/or wait for reinforcements, try to keep a distance from the enemy of double their Move value. This is because if your opponent wins priority in the next turn, he will move again before you can. Therefore, you need to be two moves away from the enemy to be safe. Remember that you can measure at any time to make sure.

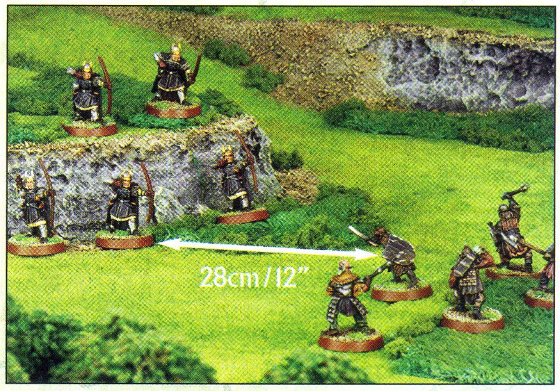


TOO CLOSE FOR COMFORT

Although the Moria Goblin has little chance of defeating Gandalf, the Wizard cannot cast his Sorcerous Blast at the approaching Troll while in combat

KEEPING DISTANCE

These archers are 28cm/12" away. At this distance they are safe from a double move by the Orcs.



SAVE THE HALFLING

The Fellowship rushes in, preventing the Goblins from ganging up on Frodo.

Without Priority

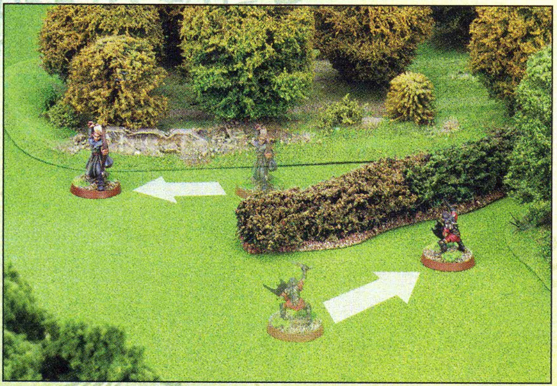
When your opponent wins priority, things are not always as bad as they seem. Moving second gives you the chance to observe your opponent's moves and react to them. If the enemy player gangs up on one of your models with several of his own, try to counter-charge them, helping your warriors out where possible.

The Move phase is also the time when the enemy will take up better firing positions to shoot at your models. Wherever possible, try to move your own warriors so that there is some intervening terrain or model in the way. By ensuring that as many of your troops as possible are in combat or behind some form of cover, you can minimise your losses from enemy shooting.

Finally, consider that in the following turn you have more chance of getting priority, so you can place your models in a position from where they can launch an attack if they get to move first next turn.

HEAD FOR COVER

The Wood Elf has moved to get a clear shot at the Goblin. The Goblin then moves into cover, ruining the Elf's clear shot.



3 Shoot Phase

It can be a good idea to target enemy archers with your own missile troops, trying to take them out before they can shoot back at you. Another good reason to aim at them is that they usually have a lower Defence value than other close-combat troops. This means it's easier for you to score a wound if you hit. In any case, always try to keep an eye on the Wound chart and pick on softer targets.

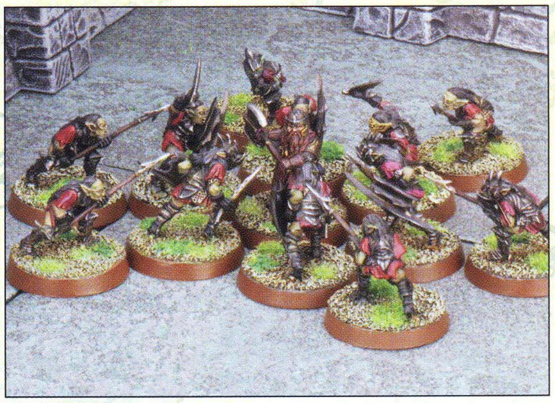
On the other hand, even the lowliest Moria Goblin has a chance of wounding the mightiest of Heroes with his bow, without risking his neck in hand-to-hand combat. It is true that your chances of scoring a Wound against very high Defences are not too good, but if you fire enough shots, the chances are that a few will get through and do damage!

◄ KILL OR BE KILLED
These Wood Elf archers target the Goblin bowmen, killing two. That leaves only one who can return fire.

► CHOOSING TARGETS
Here, the Uruks shoot at the unarmoured Hobbits, as they have more chance of wounding them than they would Gimli or Boromir.

4 Fight Phase

In this phase, more than any other, strength of numbers counts for a great deal. If you manage to surround and trap an enemy, your chances of winning the fight and taking him out are vastly increased. Heroes may survive this tactic, especially if they have a very high Fight value and several points of Might. Such Heroes can win even when completely surrounded by scores of lowlier enemies. Patience can be a solution here – their reserves of Might are not unlimited, and once they use them all, they become vulnerable, so just mob them and keep attacking. Eventually they will run out of Might and then you'll be able to hit them. In the long term, perseverance does pay off.



◄ WEIGHT OF NUMBERS
If the Goblins win this fight, they will roll a massive 24 dice to wound! This is because the spear-armed Goblins add extra attacks, and Gimli is trapped. Faced with all these odds even the toughest Hero could fall.

◄ INSPIRING LEADERSHIP
As Elendil has passed the Courage test for half his force being destroyed, the Stand Fast! rule means all the Men of Gondor within 14cm/6" pass their Courage tests automatically.

Courage

The most common circumstance in which Courage affects a game is when half or more of your models have been killed. At this critical point, Good armies still have a small chance of continuing the fight, on account of their superior Courage value. It takes longer for Evil players to reach the breaking point, because their forces are usually larger than the Good ones. On the other hand, if they do reach it, this is generally the moment when the game is over. The problem is that, left to his own devices when the situation becomes difficult, the average Orc will turn tail and run (only the Uruk-hai have a higher Courage value). It's a good idea for the Evil player to take good care of his Heroes, because their superior Courage is invaluable to keep the rest of the force going once half of it has been killed.

Using Weapons

Spears and pikes are excellent weapons, because they allow you to concentrate more manpower where you need it, without exposing your models to the enemy's counter-attacks.

Two-handed weapons are trickier to use. It's true that you're more likely to kill your opponent if you hit him, but your chance of winning the fight and consequently your chance of striking a blow are reduced. Try using these models in conjunction with others equipped with normal weapons. Using teamwork like this can help you win the fight.

Finally, a tip on the use of shields. If you're definitely outmatched in combat and you have reinforcements on the way, it's often a good idea to 'defend by shielding'. This tactic increases you model's chance of surviving long enough for help to arrive.

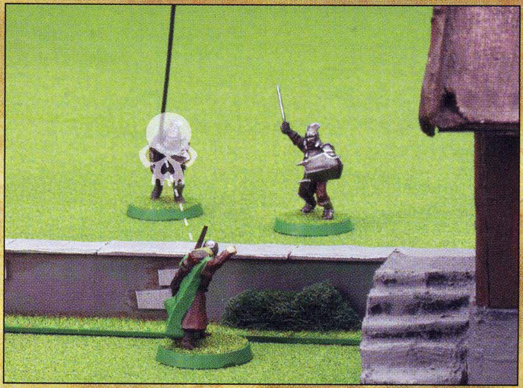
◄ CONCENTRATING ATTACKS
Spears allow you to concentrate more attacks against an opponent. This is especially useful if you cannot get extra models into base contact with the opponent.

► TEAMWORK
As he is fighting with a two-handed weapon, the Berserker has a -1 penalty to his roll to win this fight (see Pack 9 for details). The Uruk fighting with him doesn't get this penalty. This allows the Uruk-hai to win the fight so the Berserker can strike his mighty blow.

BATTLE REPORT TACTICS

Most of the tactics discussed in this Playing the Game were used at some point during Packs 9 and 10's 'Burn the Village' Battle Report. The Rohirrim deliberately shot at the pike-armed Uruk-hai in the early stages of the game. This was because they had a lower Defence value than the other Uruk-hai and were therefore easier to kill. The Uruk-hai tried to counter this by placing their pikemen behind warriors with shields, forcing the Rohirrim to target tougher opponents whenever possible.

Another tactic that came into play during that battle was Mark's clever use of pikes to 'gang up' on one defender at the wall. This resulted in the defenders facing four or more attackers at a time, rather than the usual maximum of three models that can fit into the control zone. As a result, the defender was forced to shield in order to increase his chances of winning the fight and staying alive!



◄ CAREFUL AIM
The Rohirrim bowman kills the Uruk-hai pikeman with a well-placed shot, ignoring the more heavily armoured swordsman.

► HEAVILY OUTNUMBERED
The Rohirrim tries to fight off the massed Uruk-hai assault, but Aragorn is badly placed to help him!

▲ A MIGHTY EFFORT

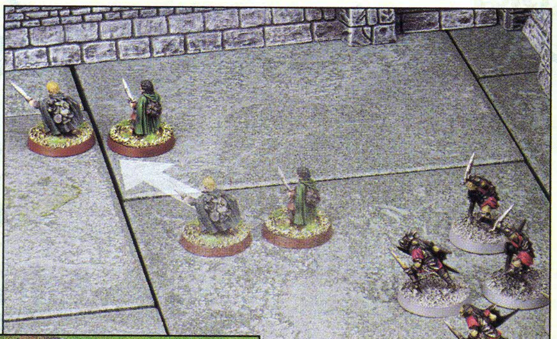
Legolas spends all his remaining Might points to win this engagement. With no Might points left, he may struggle to survive another round of combat against the Uruk-hai.

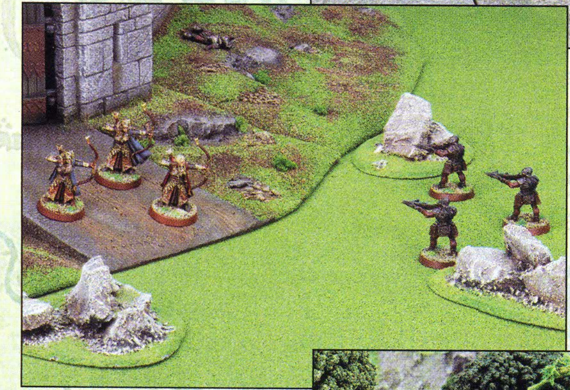
Heroes in Battle

Heroes are immensely powerful. A Hero with a lot of Attacks, a high Fight value and a store of Might points is nearly invincible in close quarters against regular warriors. If you can use your Might to raise your dice score to 6, your superior Fight value will ensure that you win any combat, against any number of enemies. This reliability is decisive in many cases, allowing you to win difficult combats and get out of the most carefully laid trap. The only problem is that your store of Might has a limit, so you can't maintain such a super-human level for too long (unless you're Aragorn). So, don't waste your points – use them well!

A Hero's Magical powers are often very useful, but once again, you cannot keep casting over and over, because you'll soon use up your Will, leaving you both powerless and vulnerable to the Magic of the enemy.

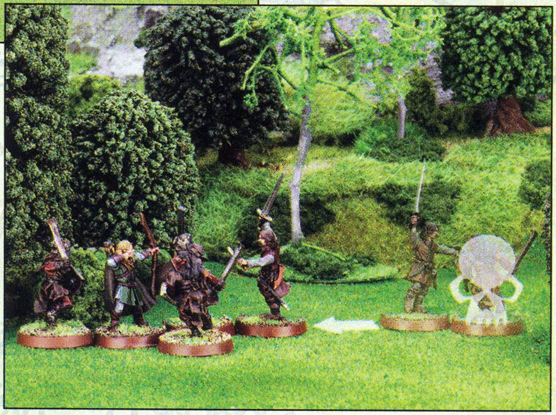
➤ **HEROIC MOVE**
The Goblins gain priority, so Sam performs a Heroic Move to get himself and Frodo out of the Goblins' charge range.





◄ **HEROIC SHOOTING**
Haldir uses his Might to perform a Heroic Shot, directing his Wood Elves to fire upon the Uruk-hai crossbowmen before they can shoot back.

➤ **HEROIC COMBAT**
Aragorn declares a Heroic Combat. He kills his opponent and prepares to fight a second time, moving into combat with one of the Uruk-hai attacking Legolas.



Heroic Actions

By spending a point of Might, Heroes and models around them can move, shoot and fight out of sequence, snatching the initiative from the player with priority. This can sometimes prove decisive and adds a further layer to the game. It means you not only have to think ahead but must also consider what would happen if the enemy were to sacrifice his precious Might and do something Heroic. To tackle such outbursts, you can commit your own Heroes, anticipating the Heroics of the enemy with your own. Be careful to keep your nerve and be cautious about excessive use of this powerful tactic.

Conclusion

You have probably noticed by now that for both players it's vital not only to think about the current turn, but also about the following one as well. This makes for a very challenging game, where you must constantly think ahead. Having a battle plan worked out before you start the game can help you win. Finally, always keep in mind your objective for the scenario you are playing. Sometimes you can get a bit too carried away with trying to kill enemy models, and that may tie you down long enough for your enemy to fulfil his victory conditions. Remember your own objectives and concentrate on achieving them.

Wizards' Duel

Through the power of a Palantír, one of the lost Seeing Stones of Númenor, Sauron has corrupted Saruman's will and turned him to evil. Gandalf is horrified that Saruman has betrayed his order. Now he must face his former master in a duel of magical might in order to escape and warn the Free Peoples of Saruman's treachery.

This special game recreates the sorcerous duel between Saruman the White and Gandalf the Grey in the main chamber of the Tower of Orthanc. Here, the Wizards unleash their power upon each other as Gandalf attempts to defeat his former master. The game is played using a specific set of rules that are different from those you normally use in your Battle Games, but don't worry – all the rules you will need to play this game are presented here.

◄ THE TOWER OF ORTHANC
This ancient tower guards the Gap of Rohan from northern incursions.

THE COMBATANTS

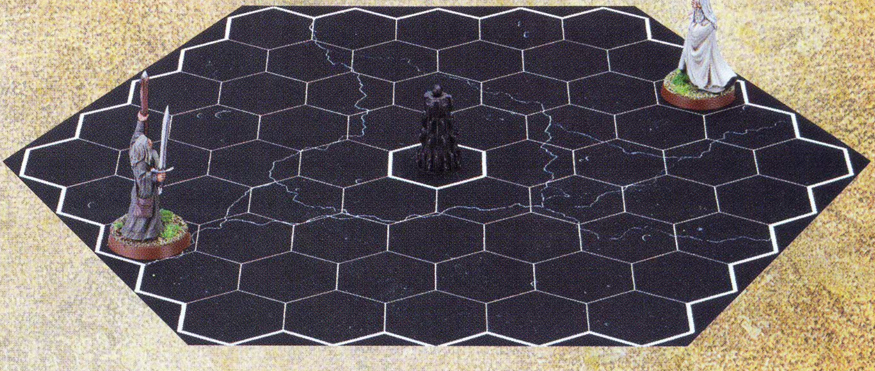
Use the Gandalf the Grey model that was included in Pack 12, and the card Saruman figure from Pack 3. These are the only models you'll need. When you receive your metal Saruman model in Pack 15, you can fight the duel again, this time with both metal models. If you have a Palantir model (available from Games Workshop stores, or direct from www.games-workshop.com), you can use this too for added effect.

◄ *Gandalf the Grey metal model, from Pack 12.*

► *Saruman the White card figure.*

The Gaming Area

Setting up the board is easy – simply turn to the floor plan on pages 12 and 13. Each player places his model on the hex marked with the initial of his wizard's name – 'G' for Gandalf and 'S' for Saruman. The Palantír is already located in the central hex of the map. Now you're ready to play!



▲ A MIGHTY DUEL OF MAGIC
Gandalf challenges Saruman in the main chamber of Orthanc.

The Game

Turn Sequence

The game is played in turns as usual, except that the Shoot and Fight phases are replaced by two new phases, highlighted below.

- ① Priority
- ② Move
- ③ Select Attack and Defence
- ④ Execute Attacks

① Priority

In the first turn, priority automatically goes to Saruman. In subsequent turns, both wizards roll a dice in the Priority phase at the start of the turn. The wizard that scores highest has priority for that turn. If the dice rolls are equal, priority automatically changes from one wizard to the other – the wizard that had priority in the previous turn will always lose it on a tie.

② Move

The Wizard who has priority for that turn can now move one space to any adjacent hex. The moving Wizard cannot enter a hex containing the other wizard or the Palantír. Unlike a normal Battle Game, only the Wizard who has priority can move in this phase

◄ WIZARD'S MOVEMENT
In this game only the Wizard who has priority gets to move, and he may only move one space.

③ Select Attack and Defence

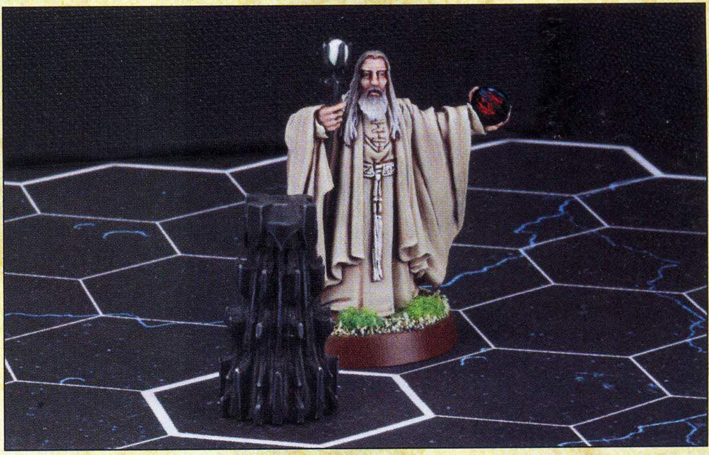
In this game the Wizards cannot choose to engage in hand-to-hand combat even if they are in adjacent hexes. Instead, both wizards secretly choose an Attack and a Defence from their Spell Chart on pages 12-13. This can be done by placing a token, such as a dice, on one Attack box and one Defence box of the chart. Make sure you do this behind the cover of your hand to stop your opponent seeing your selections. Alternatively, you could write down your choices. Magical Attacks are made up of two components – Push and Crush. A Push forces the enemy wizard away (a horizontal blast), while a Crush damages the target by flattening him on the floor (a vertical blast). Each Attack comprises different combinations of these two components, representing the magic blast coming at different angles (see the Spell Chart). For example, the Bang! spell can Push 1 and Crush 2, while the Whack! spell can Push 3 and Crush 0, and so on.

Defences can completely stop only one of the two components (cancelling all Push or all Crush), or protect the wizard against both, but to a lesser degree (-1 Push and -1 Crush).

▲ CHOOSING AN ATTACK AND A DEFENCE
Using dice, Gandalf's player chooses the 'Slam!' and 'Stop!' combination (see pg 12–13).

The Palantír

If a wizard is in a hex adjacent to the Palantír and his opponent isn't, he benefits from the precognitive powers of the Seeing Stone. This means that his opponent must disclose one of the Magical Attacks that has NOT been selected this turn, before he makes his choice of Defence. If both wizards are adjacent to the Palantir, the powers are cancellled out and there is no special effect.



➤ THE POWER OF THE PALANTÍR
Saruman has the Palantír, so Gandalf's player must reveal to his opponent one of the Attacks that he is not using this turn.

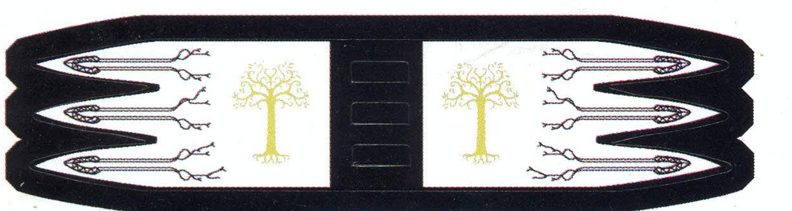
▲ SORCEROUS BLAST
Gandalf is hurled against the walls of Orthanc by the power of Saruman's arcane power.

④ Execute Attacks

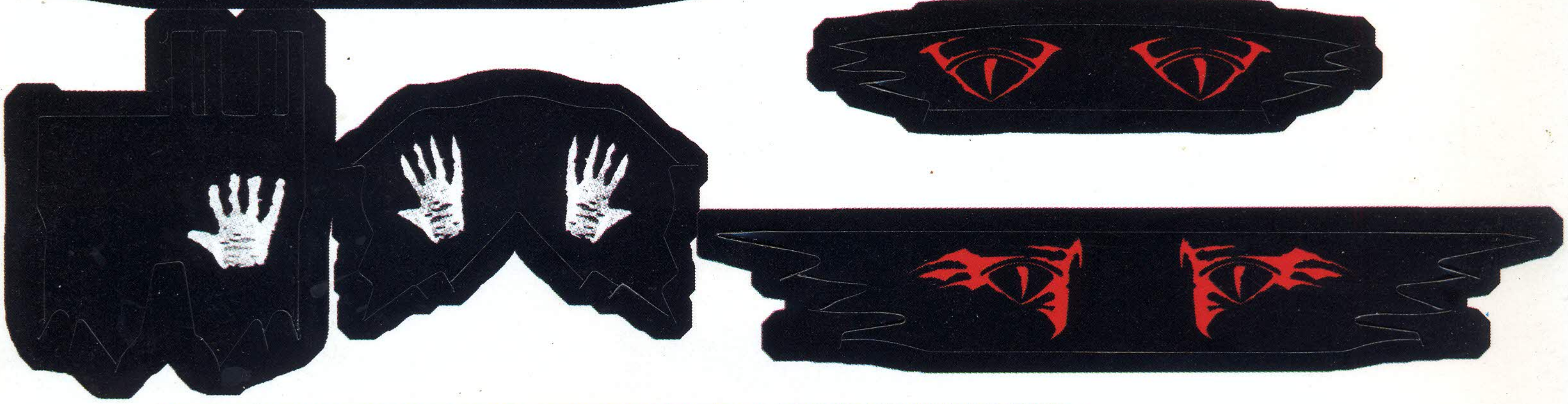
To execute Attacks, both players remove their hands simultaneously, revealing their chosen Magical Attacks and Defences. They must also loudly shout the magic word attached to the selected Attack.

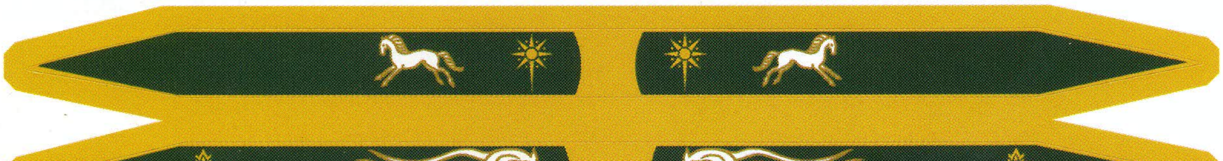
Starting with the Wizard who holds priority, compare his chosen Attack with the Defence selected by his opponent. Modify the Push and Crush components of the Attack with the protection offered by the Defence and then apply the result. Each point of Push that makes it through the opponent's Defence moves the Wizard one hex away, in a direction chosen by the attacker (see the examples on the following page) and each point of Crush that makes it through the opponent's Defence causes the Wizard to suffer a point of damage.

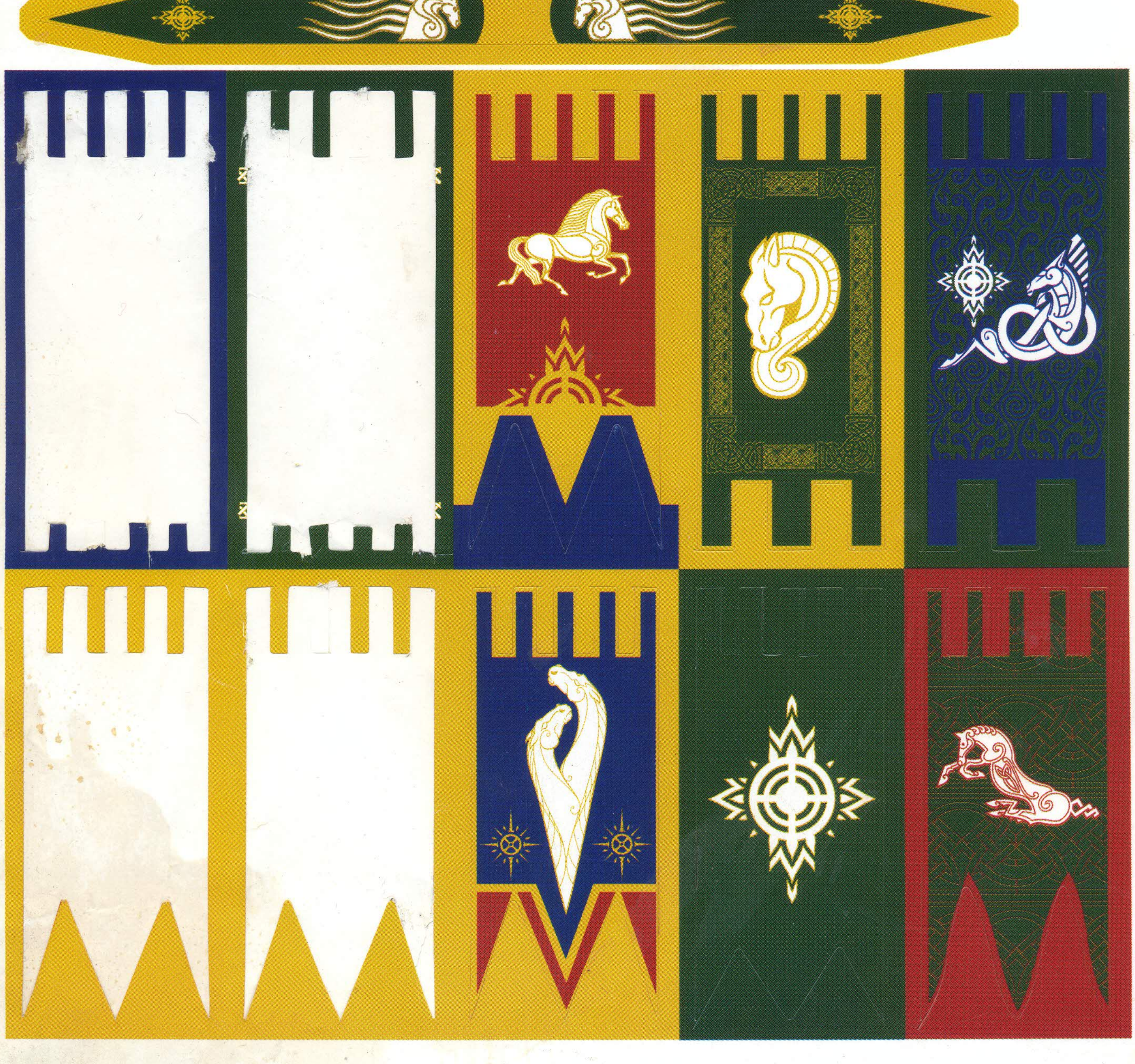
If either Wizard is Pushed into an obstacle (in other words, cannot complete the Push movement because a wall or the Palantír's stand is in the way), then the Wizard will suffer damage points. The Wizard suffers damage points equal to the total number of hexes he should have originally moved. The actual number of hexes he moved before hitting the obstacle does not matter. For example, if Gandalf is pushed two hexes, but can only move one hex because the wall is in the way, he must stop next to the wall, and will take two points of damage.

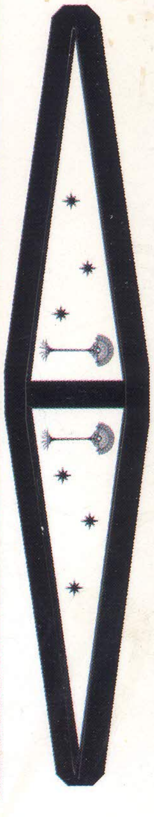


The 8 double-sided banners on this sheet can be used to add to your miniatures, as described in this Pack's Painting Workshop. The 10 large banners at the bottom of the sheet will be used in a future Pack as part of your Edoras scenery, so keep them safe for now. Peel off the banners carefully to ensure they don't tear.









NEW LINE CINEMA
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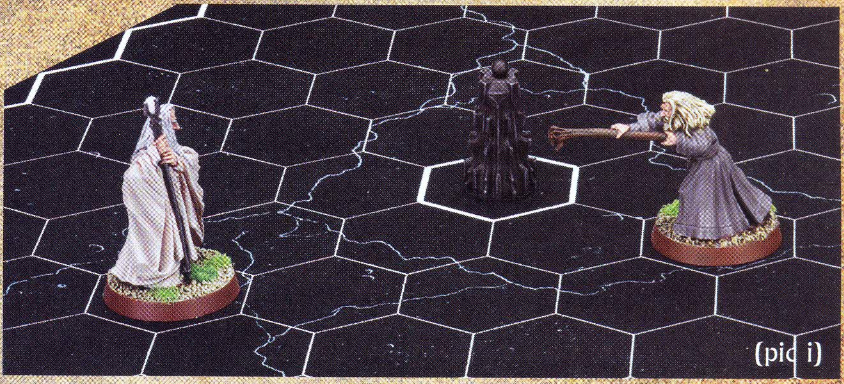
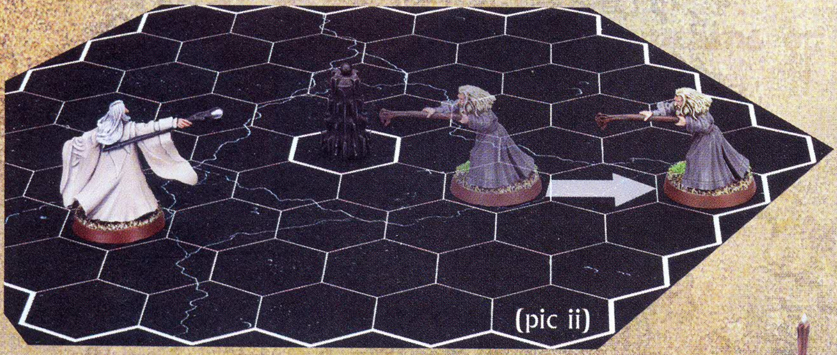
Game Example

Gandalf's Attack

Gandalf reveals he has chosen to attack with Slam! (2 Push/1 Crush). Saruman defends with Stop! (No Push). Saruman's Defence stops him from being pushed at all, so he is just Crushed for 1 point of damage (pic i).



(pic i)



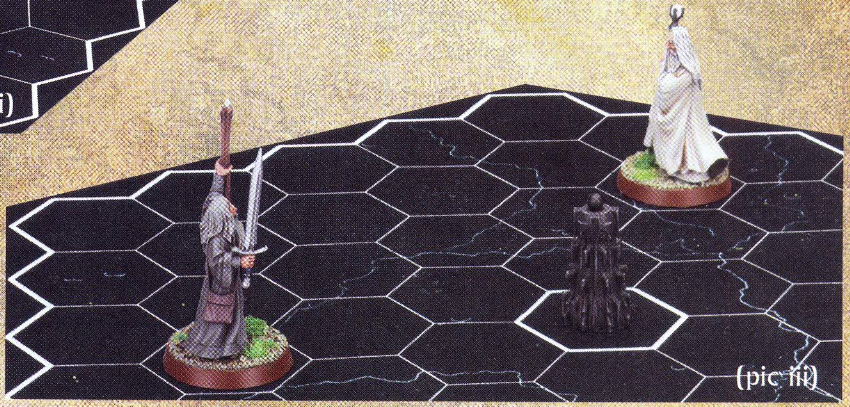
(pic ii)

Saruman's Response

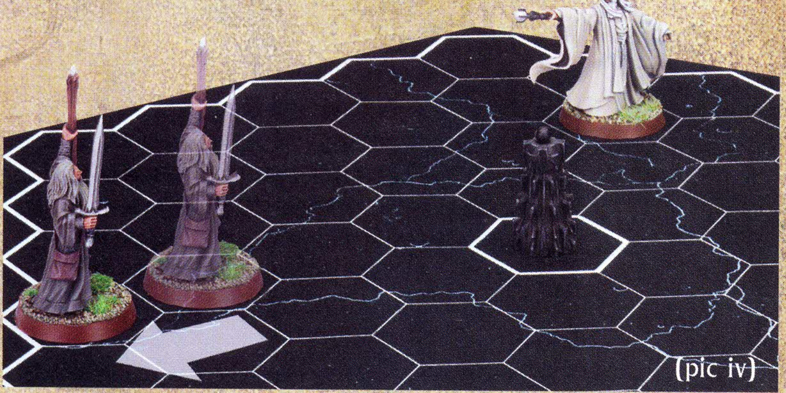
At the same time, Saruman has revealed his Attack, Whack! (3 Push/0 Crush). Gandalf has chosen the Shield! (-1 Push/-1 Crush) Defence. This results in Gandalf being pushed two hexes back and suffering no damage (pic ii).

Gandalf Retaliates

Later in the game, Gandalf attacks with a Smash! (0 Push/3 Crush). Saruman has luckily chosen the No! (No Crush) Defence, stopping all the Crush damage. The result is that Saruman is not affected at all (pic iii).



(pic iii)



(pic iv)

Saruman's Assault

At the same time, Saruman has chosen Whack! (3 Push/0 Crush). Gandalf has chosen the Shield! (-1 Push/-1 Crush) Defence again. This should result in Gandalf being pushed back two hexes and suffering no Crush damage. However, Gandalf is standing only one hex away from the wall when he is pushed. As he cannot complete his movement away from Saruman, he is slammed against the wall and suffers 2 Wounds – that's one Wound for every space he should have been pushed (pic iv).

NB. Refer to the Spell Charts on page 12-13 for a complete list of the Magical Attacks and Defences that the wizards can choose from.

WINNING THE GAME

When one of the Wizards takes his final point of damage (i.e. he reaches the 'defeated' result on the damage chart), he is knocked out, allowing his opponent to take his staff away, winning the game! This happens immediately, so if a Wizard does not have priority and the opponent's Attack causes him to lose his last damage point, he won't be able to complete his Attack. As a result, the game cannot end in a draw.

The Tower of Orthanc

Spell Chart

Gandalf the Grey

When Gandalf discovers the One Ring in the Shire, he rushes to seek counsel from the head of his order, unaware that Saruman has plans of his own for the Ring.

ATTACK

WHACK!		SLAM!	
3 PUSH	0 CRUSH	2 PUSH	1 CRUSH

BANG!		SMASH!	
1 PUSH	2 CRUSH	0 PUSH	3 CRUSH

DEFENCE

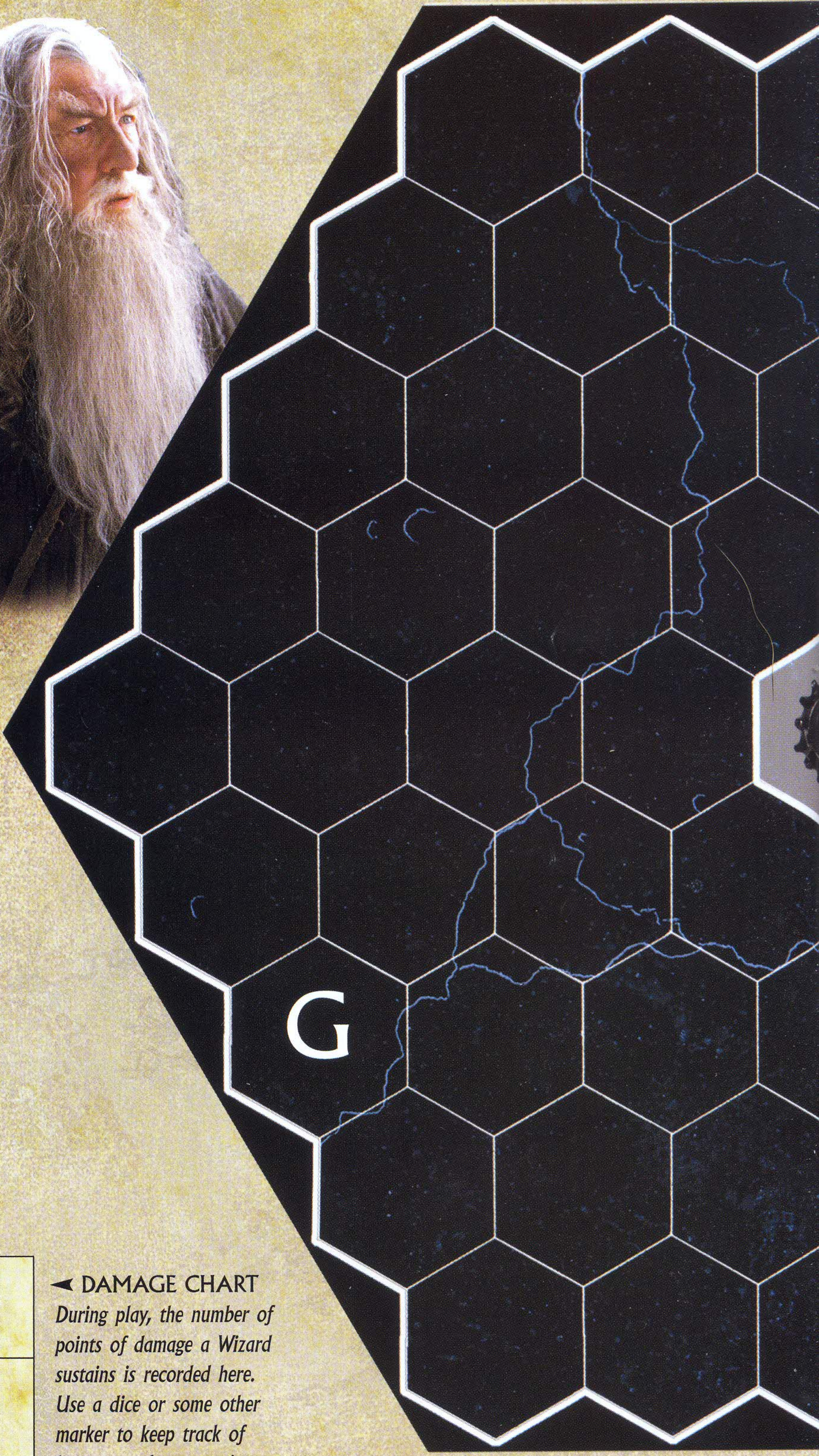
STOP!	NO!
NO PUSH	NO CRUSH

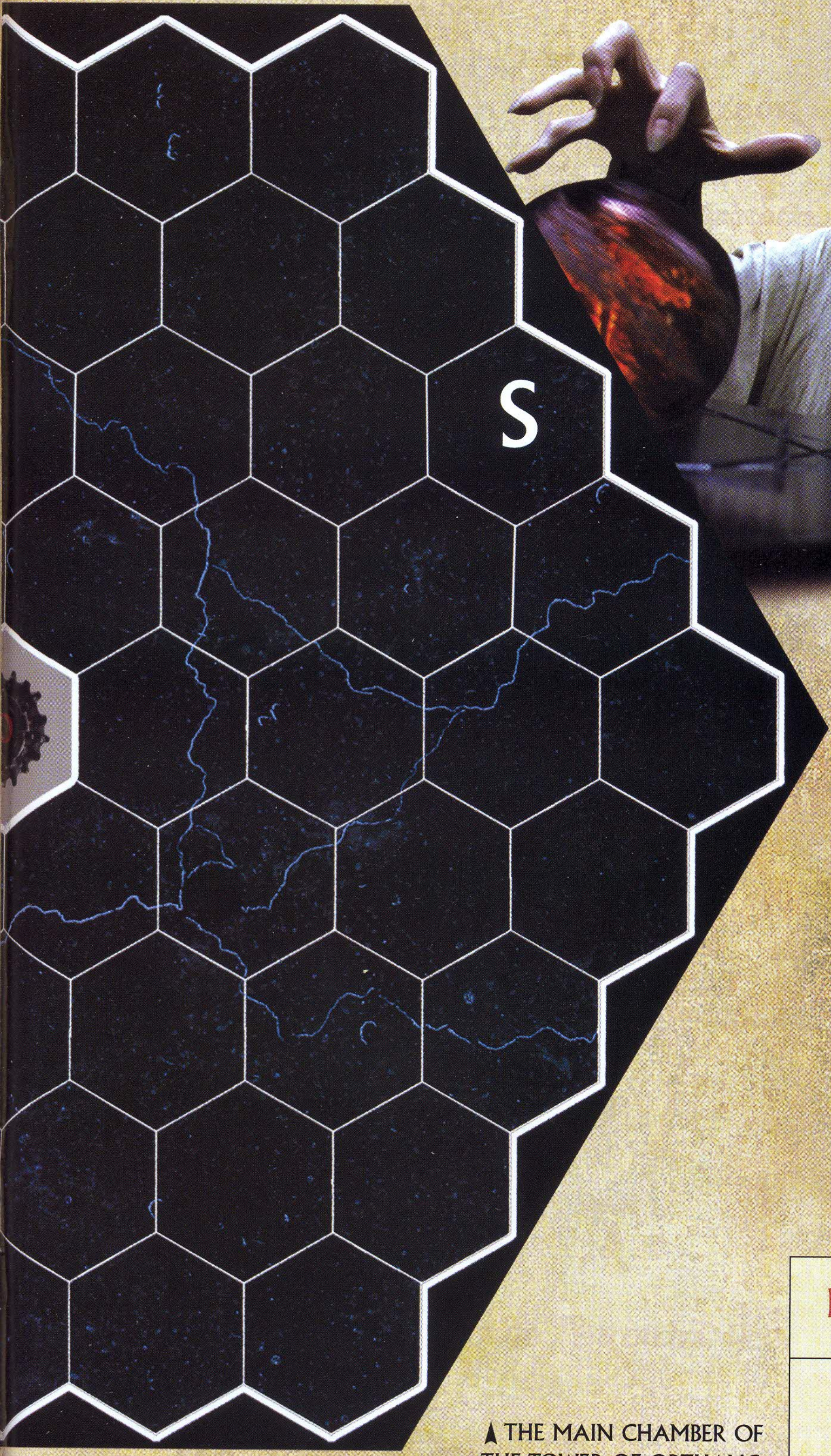
SHIELD!	
-1 PUSH	-1 CRUSH

DAMAGE		1	2	3	4
5	6	7	8	9	10
11	12	13	14	15	Defeat

◄ DAMAGE CHART

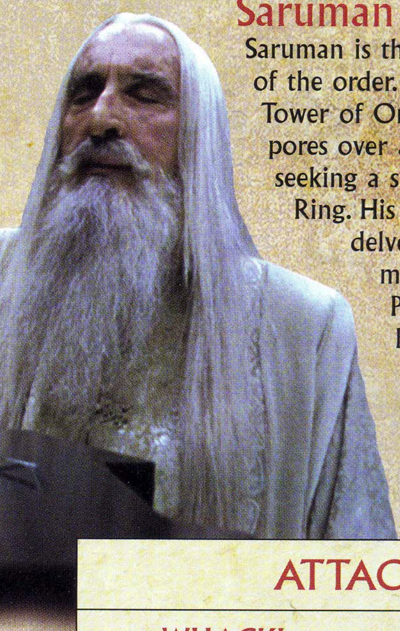
During play, the number of points of damage a Wizard sustains is recorded here. Use a dice or some other marker to keep track of how many damage points a Wizard has taken. When the 'Defeat' box is reached, the Wizard has lost!





▲ THE MAIN CHAMBER OF THE TOWER OF ORTHANC
Gandalf begins the game on the hex marked 'G', and Saruman begins on the hex marked 'S'.

Spell Chart



Saruman the White

Saruman is the wisest Wizard of the order. Locked high in his Tower of Orthanc, Saruman pores over all his ancient lore, seeking a sign of The One Ring. His search led him to delve deep into the mysteries of the Palantír, allowing him to be overcome by the malevolent power of Sauron the Deceiver.

ATTACK

WHACK!	**SLAM!**
3 PUSH 0 CRUSH	2 PUSH 1 CRUSH
BANG!	**SMASH!**
1 PUSH 2 CRUSH	0 PUSH 3 CRUSH

DEFENCE

STOP!	**NO!**
NO PUSH	NO CRUSH
SHIELD!	
-1 PUSH -1 CRUSH	

DAMAGE		1	2	3	4
5	6	7	8	9	10
11	12	13	14	15	Defeat

Rohan™ Horses

The six Rohan Horses supplied with this Pack, together with the Riders you will receive with Pack 14, will form your first complete cavalry models. Painting horses is easier than you might think, and this Painting Workshop will provide a useful reference for any type of horse you might wish to paint.

Riders of Rohan on their mighty steeds.

The Cavalry of Rohan

Cavalry can be incredibly effective in your Battle Games, and it is only fitting that you should pay particular attention to making these impressive models look good on the tabletop. In this Painting Workshop you will learn how to use simple shading and highlighting to bring your horse models to life. In addition, more general techniques for painting horses are included, so that if you expand your model collection to include other mounted warriors, you will be well prepared to paint them with this handy reference guide.

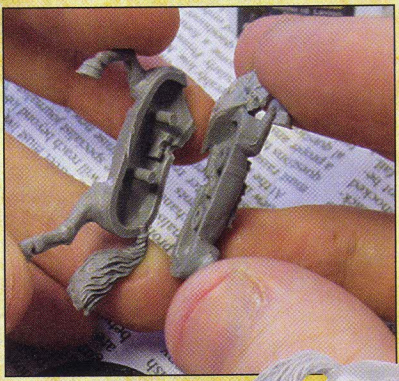
To paint the Rohan Horses included in this Pack, you will need black, brown, green, flesh, white, silver and gold acrylic paints.

PAINTING ESSENTIALS

Assembling Your Horses

These are your first multi-part plastic figures, and there are a few things to bear in mind when preparing them. Firstly, clip the models from the sprue, and remove any flash as usual. Stick the two halves of the horse together with plastic glue, before gluing it to the base. You will notice that there are two types of horse on the sprue. However, the halves are all interchangeable, giving four possible poses. Note that the base has two holes already punched into it. One is for the horse itself, and the other is for the tuft of grass. Try placing the horse in each hole without any glue. When you have decided which position you prefer, glue the horse into position and, finally, glue the tuft of grass into the other hole.

Spray or paint the model black to undercoat it. If you use spray, it will be more economical to undercoat all the horses at once. Remember that spray can sometimes miss hard-to-reach areas and you will need to touch up these patches with black paint.

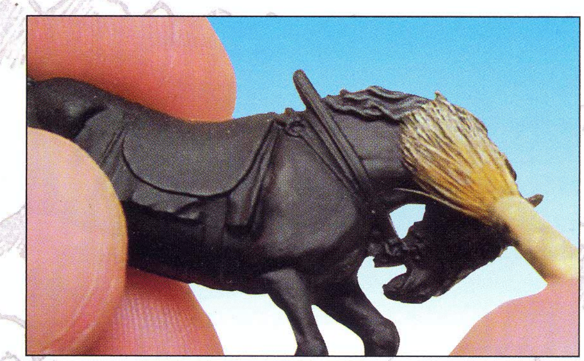


Use polystyrene cement (or 'plastic glue') to glue the horse together.

There are four possible poses for your horses.

1 Dry-brushing

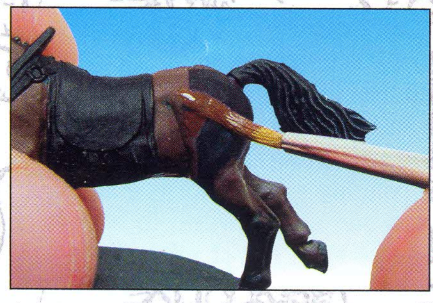
As we explained in Pack 10's Painting Workshop, dry-brushing can be quite an untidy technique, so it is best to do this first. The mane and tail look good when left black, so a simple dry-brush of grey will help to pick out the details in these areas. Don't worry if the paint flicks onto other parts of the horse, as it will all be painted over later.



◄ Dry-brush the mane and tail in the usual way.

2 The Base Colour

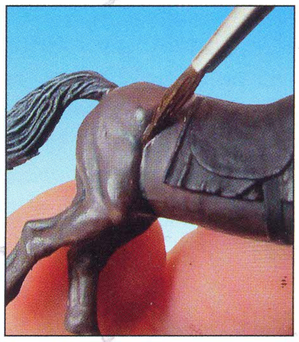
Although horses vary in colour, this example focuses on a dark brown horse. You can just as easily apply the techniques given here to black, grey, white or light brown horses. To begin with, simply paint the main areas of the horse with brown paint, leaving the mane, tail, saddle and bridle black. We will use this coat of brown as the 'base colour' on which to apply shading and highlighting.



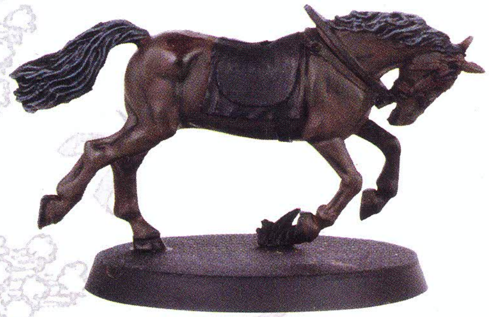
▲ Dark brown horses look good with a black mane and tail.

3 Shading

This is a new technique, to add a little definition to your horses. Mix up a darker tone of your base colour – in this case add a little black paint to the brown – and paint it carefully into the recesses on the model. Look at how the muscles of the horse form dips and crevices. The dips will all benefit from shading.



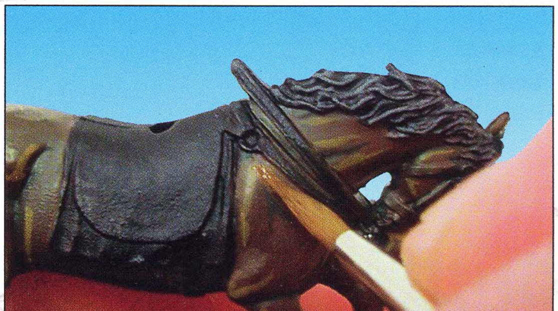
▲ It is well worth spending time to master the shading technique.



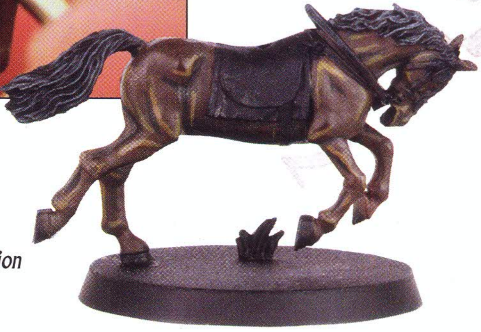
▲ Your horse at the end of Step 3.

4 Highlighting

Highlighting is similar to edging and dry-brushing; it creates an illusion of light falling on the model. Like edging, highlighting is achieved by mixing a lighter tone of the base colour and applying it carefully, rather than dry-brushing (which tends to look best on heavily textured areas). To make the lighter tone, mix yellow and brown together. Carefully paint this colour onto the raised areas of the model, picking out the edges of the muscles and joints. You should now have three slightly different shades of brown on your model, ranging from very dark brown in the recesses, to mid-brown on the larger, flatter areas, and then light brown on the raised edges.



◄ After highlighting the muscles, the horse will start to look realistic.



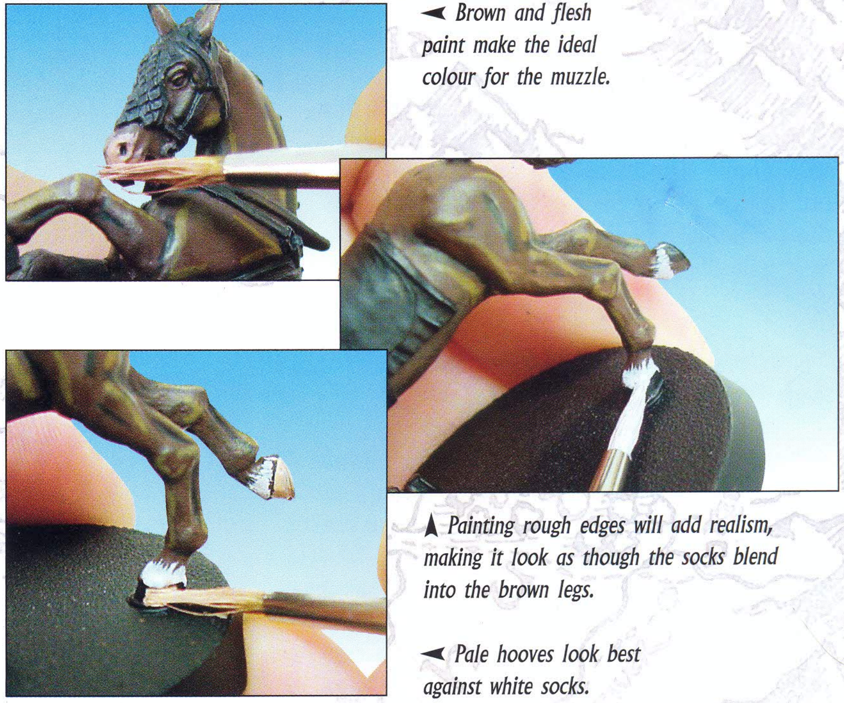
► Shading and highlighting add definition to your horse model.

5 The Markings

Markings and patterns on real horses come in many forms. Here we look at some particular markings to paint on this horse, while on the next page we go into more detail on alternative horse markings that you can experiment with on your models.

Firstly, mix up a fairly dark flesh colour using brown and flesh paint, and apply it to the area around the model's nose. This is known as a 'mealy muzzle', and is a fleshy area not covered by hair.

Next, add a tiny spot of brown paint to white, to make a very naturalistic off-white. Carefully paint this onto the feet of the horse to represent the white 'socks'. Finally, the hooves can be painted with light brown, made by adding white paint to brown.



Brown and flesh paint make the ideal colour for the muzzle.

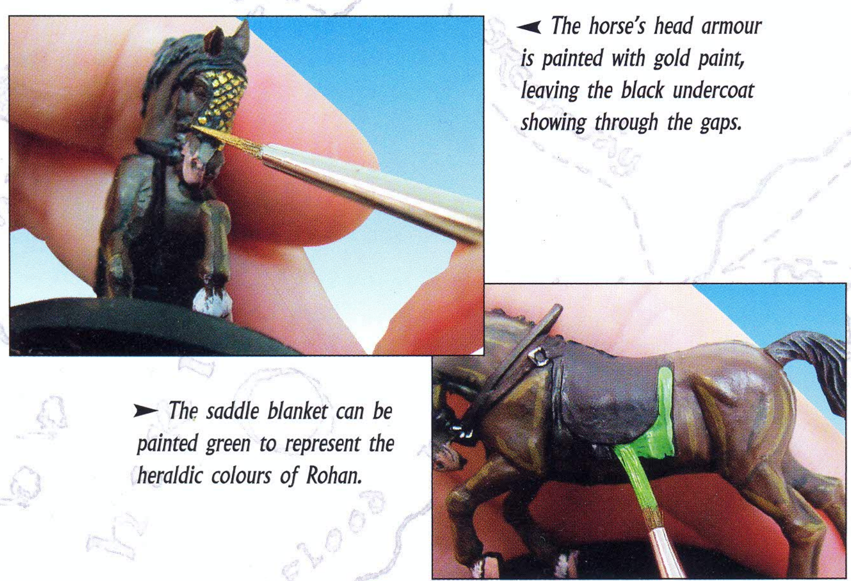
Painting rough edges will add realism, making it look as though the socks blend into the brown legs.

Pale hooves look best against white socks.

6 The Bridle, Reins and Saddle

Firstly, tidy up all these areas with black paint if you have splashed any other colours onto them. All the leather parts can be left black. If you were painting a black horse, you could paint the reins and saddle brown to contrast. The metallic face mask (or 'chanfron') can be painted gold, using the black lining technique to leave a stark shadow between the armoured scales. The band round the top of the mask looks good when carefully painted silver, along with any metal rings and details on the bit and bridle.

The saddle will hardly be visible when the riders are added in the next Pack, so leave it black. However, to make the horses fit in with the Rohan colour scheme, you can paint the saddle blanket green.

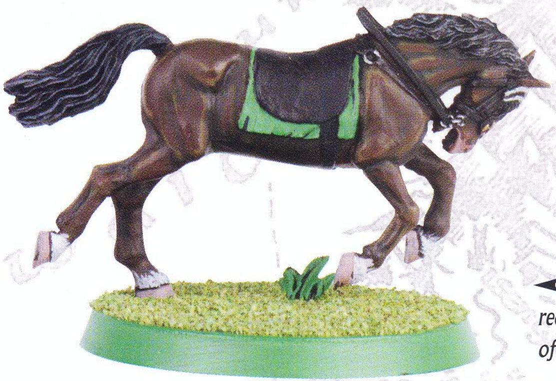


The horse's head armour is painted with gold paint, leaving the black undercoat showing through the gaps.

The saddle blanket can be painted green to represent the heraldic colours of Rohan.

7 The Base

The base can be finished off by painting it green as usual. Once the paint is dry, cover the top of the base with PVA glue and dip it into modelling flock. Remember to paint the tuft of grass green, too. Your Rohan Horse is now ready for its rider.



Your finished horse, ready to carry a Rider of Rohan into battle.

Patterns and Markings

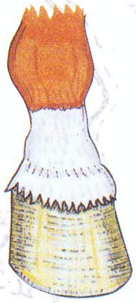
Although you have learned one way of adding details to your horses, there are many different patterns and markings you can paint to make your horses look more varied and realistic. Here, we look at some examples of commonly found markings.

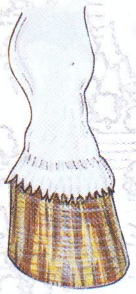
TOP TIP

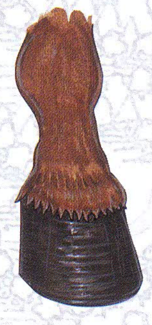
There are all sorts of books and magazines available depicting horses, and it is well worth taking a look at some reference material before having a go at painting different markings. Your horse models will look much more realistic if you get these markings right, as opposed to guessing at them.

8 The Hooves

The colour of the hoof depends on the colour of the limb. Black hooves are unlikely to appear on white limbs, and vice versa. Striped hooves appear on any colour – these are more challenging to paint!

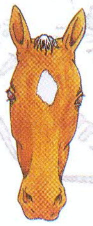

WHITE

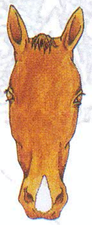

STRIPED

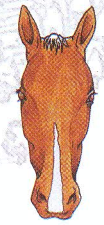

BLUE/ BLACK

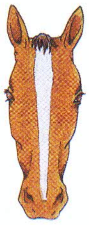
10 The Faces

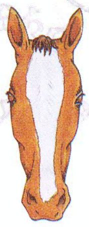
Although your Rohan horses have armour covering their faces, you might one day increase your miniature collection with more mounted models that do not have chanfrons. To prepare you, a selection of face markings is shown below.

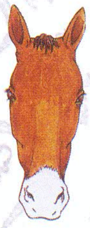

STAR

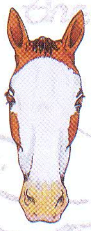

SNIP

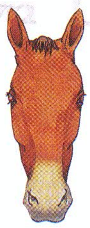

LONG SNIP


STRIPE


BLAZE

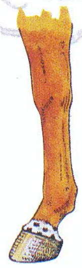

WHITE MUZZLE

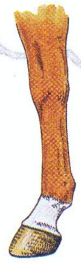

WHITE FACE

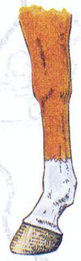

MEALY MUZZLE

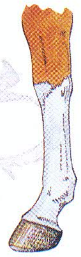
9 The Limbs

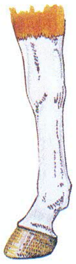
The limbs themselves can be a multitude of colours and patterns, and although these drawings are no substitute for photographs of real horses, they provide a basis for understanding common markings.

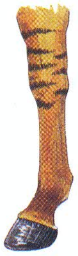

ERMINE MARKS


PASTERN


SOCK


STOCKING


LEG


ZEBRA MARKINGS

Next Pack

In Pack 14, you will receive six Riders of Rohan, to complete your cavalry models. These multi-part plastic models will be a powerful addition to your forces of Good.

Scenic Details

From the humble beginnings of hedges and hills, to impressive ruins and buildings, both your skills and your scenery collection will have developed with each Modelling Workshop. In this Pack we take a look at what can be achieved by adding a few small details to your existing scenery.

In all our previous Modelling Workshops we have concentrated on showing you how to make the basic terrain piece and offered a few alternative construction ideas. You can happily leave your terrain at this stage if you like, but one of the most rewarding and enjoyable aspects of modelling is to create something that looks almost real, only in miniature scale.

So, for those of you who want to put a little more time into your terrain, here are a few ideas to get that extra bit of character. Details like these are simple to create, and easily added to your existing terrain pieces. We will look at making your existing terrain appear aged and overgrown, as well as building small additional features.

◄ A FULLY MODELLED BATTLEFIELD
A lot of time and effort was devoted to making this battlefield look as realistic as possible.

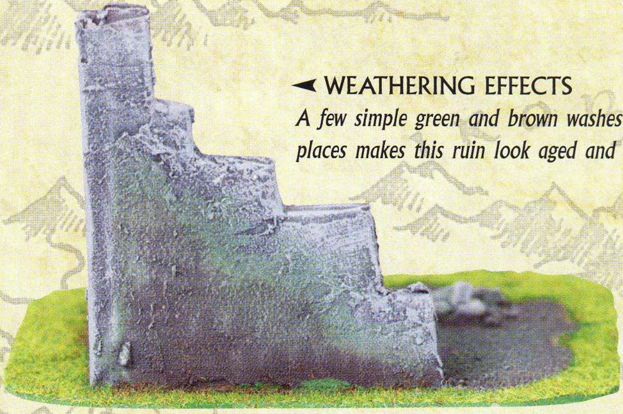
YOU WILL NEED

- THICK PACKING CARD
- THIN CARD
- BALSA AND WOODEN DOWELING
- BLACK, BROWN, YELLOW, WHITE, SILVER AND GREEN ACRYLIC PAINTS
- A SELECTION OF PAINTBRUSHES
- OLD BRUSH OR BROOM
- CRAFT KNIFE, STEEL RULE AND CUTTING MAT
- PVA GLUE AND SUPERGLUE
- GREEN SCOURING PAD
- JUNIOR HACKSAW
- SANDPAPER
- FLOCK OR STATIC GRASS
- PENCIL

All available from Games Workshop or your local DIY store

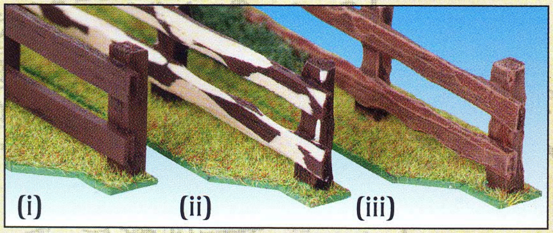
❶ Paint Washes

'Weathering' is the technique of making your models look old, used, overgrown and well worn. One of the easiest ways to give a weathered appearance to your ruins and buildings is to add a series of green and brown washes to the recesses and along the base. This will create an aged look for the terrain, as if it has been exposed to the elements for many years. Dry-brushing the edges of the ruins with a lighter grey will add definition and contrast, really making the weathering effects stand out.



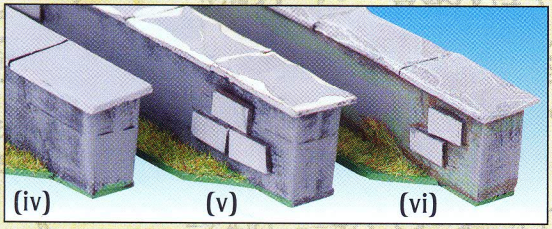
◄ WEATHERING EFFECTS

A few simple green and brown washes in the right places makes this ruin look aged and weather worn.



➤ REALISTIC FENCE

With the rough edges provided by the shavings, this fence looks old and battered by the elements.



◄ NATURAL-LOOKING SLATE

With the lighter grey dry–brushed over the top of these shavings, the walls now look much more natural than before.

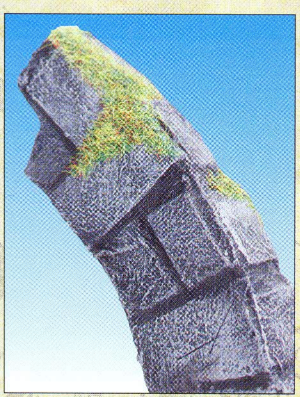
❷ Shaving the Edges

A very simple way of making your wooden fences appear old and weathered is to shave some chips out of the beams with a craft knife (pics i and ii). When this is done, repaint the fence brown, as before. Add some yellow and white paint to the brown to make a light brown colour. Dry-brushing this over the darker brown creates a contrast of colour that brings out the detail of the chips (pic iii).

The same technique can be used on your wall sections. Shave some chips off the top slabs (pics iv and v), repaint with grey and then dry-brush with a lighter grey for contrast (pic vi). The result should be a more natural, slate-like effect.

❸ Moss Patches

Glue a few small areas of flock or static grass to the tops and corners of your ruins. This suggests that moss has grown there. However, don't overdo this technique or your models will look unnatural – only a few patches of moss are needed to create the overall effect.



➤ OVERGROWN WITH MOSS

Put a few small dabs of PVA glue on the edges of your ruins and then add flock or static grass to give the effect of moss.

❹ Bushes and Reeds

Rough clumps cut from a green scouring pad (see Pack 3's Modelling Workshop) and glued to the base of walls, fences and buildings are ideal for representing small bits of scrub and bush. Try to roughen up the edges so that the cut doesn't look unrealistically straight.

The bristles from an old brush can be cut to size and glued onto bases to represent long grass or reeds. Again, this is very simple to do. You don't even need to paint the bristles, as the brown will be a nice contrast to the green.

▲ BUSHES AND SCRUB

If you use a green scouring pad you won't need to stick flock onto it.

➤ LONG GRASS

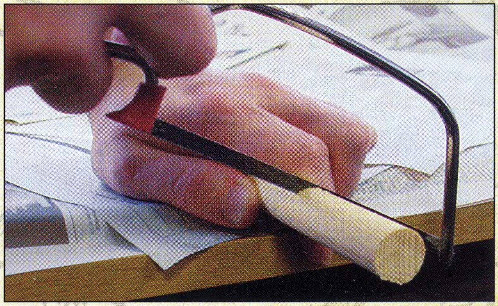
The bristles of an old brush were glued onto the base to create this long grass.

Making a Barrel

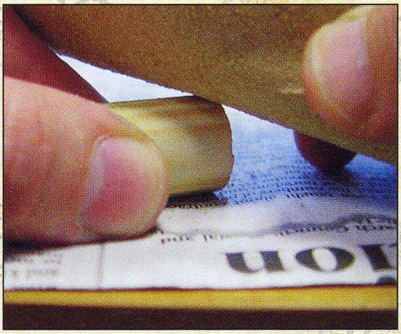
1 Creating a Barrel Shape

Small scenery pieces, such as barrels and crates, are ideal for giving an area a lived-in look. They also become very useful in a Battle Game, as they can provide valuable cover. Making a few of these scenery pieces is fairly quick and simple.

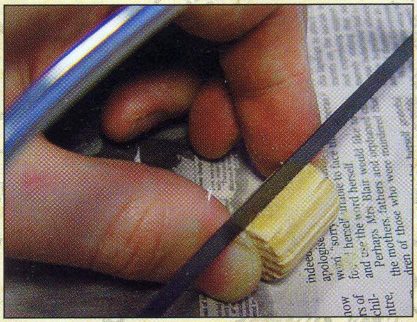
To make a barrel, first saw off a piece of doweling about 2½cm/1" long with a junior hacksaw. Next, gently round the top and bottom edges of the dowel with sandpaper, creating a curve at each end, until you have formed a distinctive barrel shape. Then, using the hacksaw again, score a groove down the length of the barrel. Don't cut the groove too deep as it is only supposed to suggest where the slat is. Repeat this process at regular intervals around the dowel.



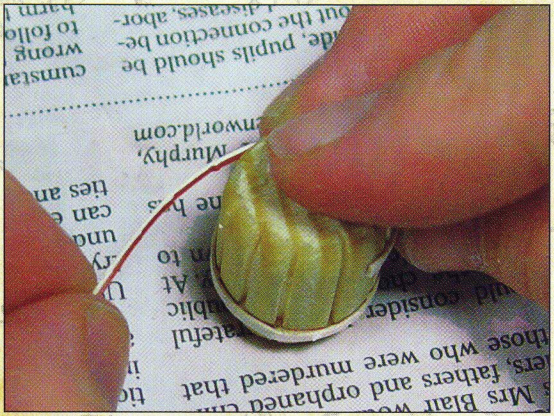
◄ CUTTING THE DOWEL
Securely bracing the rest of the dowel rod against a chair or table will make it easier to cut.



◄ SAND THE EDGES
Bracing the dowel against your work surface while sanding gives you more control.



► SCORING THE BARREL
Be careful not to cut your fingers.



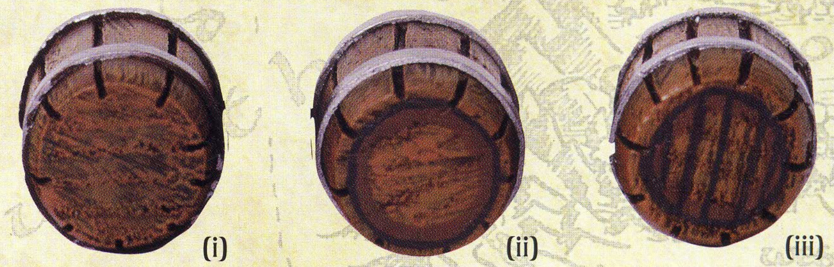
◄ IRON BANDING
it is better to use thin card for the iron bands, as you don't want them to look too thick.

2 Iron Banding

The iron bands holding the barrel together are very easy to make. Cut off two thin strips from a sheet of card. Take a strip and superglue one end of it onto the barrel, near the top where the barrel begins to round off. Then wrap the card around the barrel, gluing it down every now and then, until the card overlaps itself. Glue it in place and, finally, cut off any excess card with a craft knife. Repeat this with the second strip at the bottom of the barrel.

3 Painting the Barrel

To paint the barrel, undercoat it in black, and then dry-brush the whole barrel with brown. Mix a lighter shade of brown by adding yellow and white, and lightly dry-brush this over the barrel. Next, paint the banding a dark metal colour mixed from black and silver (pic i). To give the top and bottom a realistic appearance, first paint a circle of black and then, within this, paint a circle of brown (pic ii). To complete the effect, add a few thin, black vertical lines (pic iii).



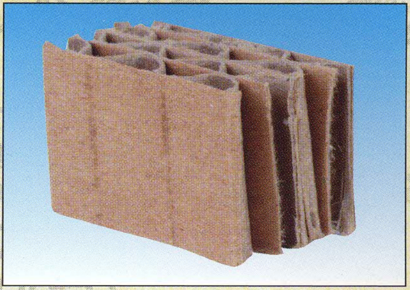
(i) (ii) (iii)

▲ BARREL LIDS
With painted lids these barrels look realistic.

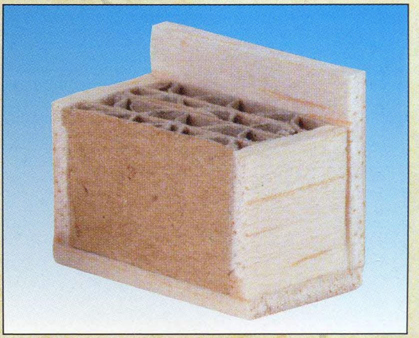
Making a Crate

1 Construction

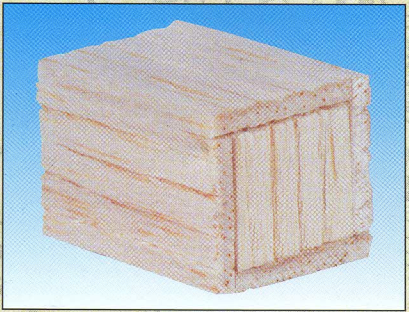
Crates are also remarkably easy to construct. Make a small box shape out of several pieces of thick packing card stuck together, and glue balsa wood onto each end, trimming the wood so that there is no overhang. Then glue lengths of balsa along each side. When the glue is dry, use a craft knife to trim away any excess wood. Use a blunt pencil or some scissors to score lines along each side of the box, suggesting the planks of the crate. Create the cross struts with strips of thin card or balsa wood, again trimming away any excess.



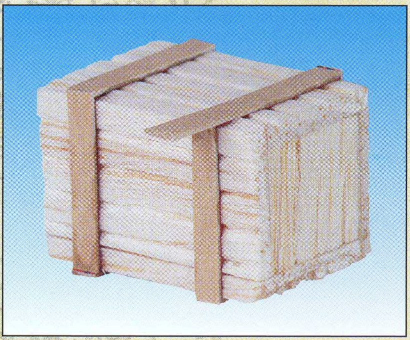
◄ MAKING THE SHAPE
Use a few layers of thick card.



► ATTACHING THE BALSA WOOD
Overlapping the wood like this creates a join that is flush once the excess is trimmed away.



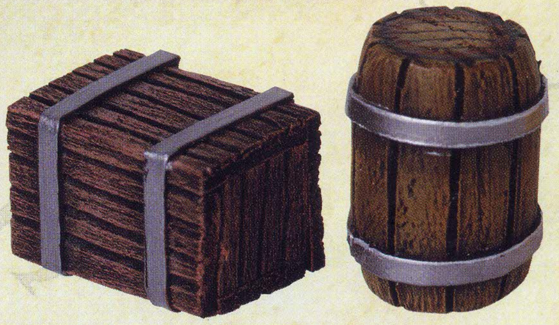
◄ SCORING THE SLATS
A blunt pencil is ideal for scoring the slats into the box.



► CROSS STRUTS
Strips of thin card or balsa are used to make cross struts on the crate.

2 Painting the Crate

To paint the crate, undercoat it with black before dry-brushing it with brown. A final dry-brush with a lighter brown adds to the effect. Finally, paint the banding with silver to complete the look of the crate.



▲ FINISHED CRATE AND BARREL
The simple but effective paintwork on this crate and barrel gives them an authentic look.

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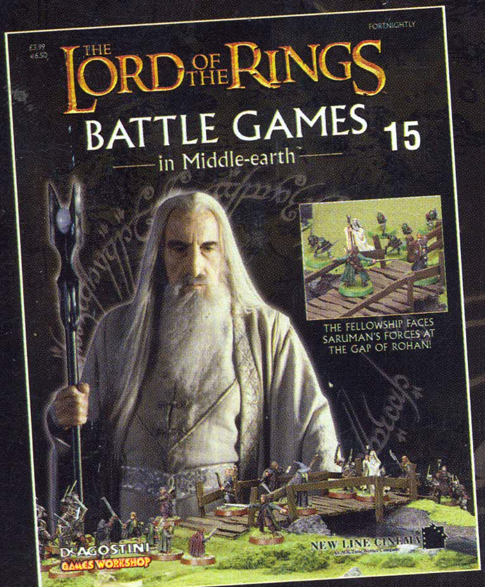
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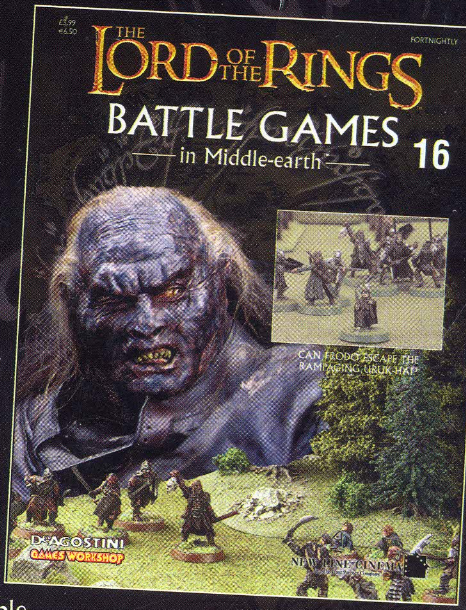
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